1. Romanticism

Romanticism (1800-1880) is defined by its emphasis on expressing feeling rather than science, subject, or truth. Spanning all art forms at the time (music, literature, visual), Romanticism aimed at glorifying the world, in particular, concepts of the world rather than tangible objects.



*The Lonely Tower* (1880) by Samuel Palmer[[1]](#footnote--1)



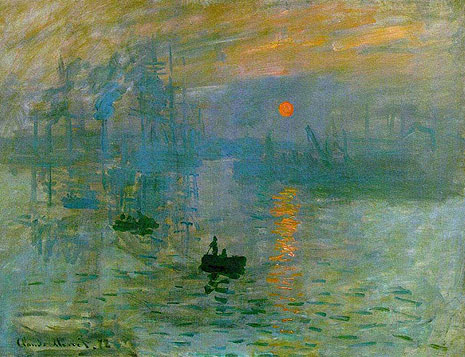
*The spiritual form of Nelson guiding Leviathan, in whose wreathings are infolded the Nations of Earth* (1805-9) by William Blake[[2]](#footnote-0)



*Liberty Leading the People* (1830) by Eugene Delacroix[[3]](#footnote-1)

1. Impressionism

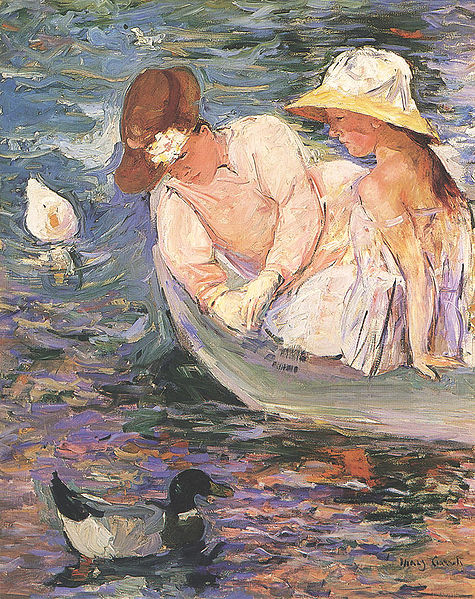
Impressionism (1863-1885) is viewed as a distinct move away from methods of the past, and is considered by many to be an incorporation of scientific thinking and study of light into art. This specific area was comprised of many artists who had been rejected from art society, and who went on to compile their own exhibition.



*Impression Sunrise* (1872) by Claude Monet[[4]](#footnote-2)



*Boulevard Montmartre* (1897) by Camille Pissarro[[5]](#footnote-3)



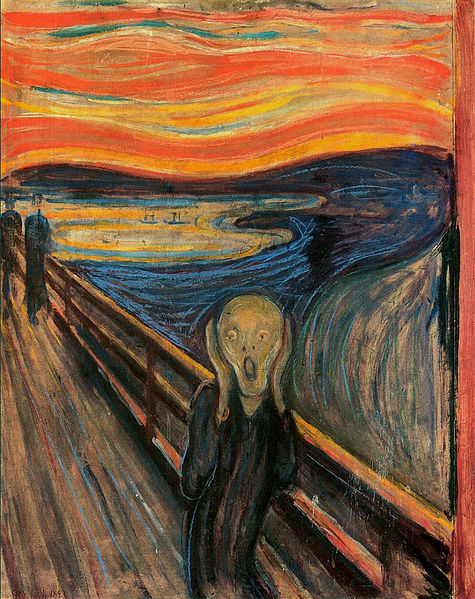
*Summertime* (1894) by Mary Cassatt[[6]](#footnote-4)

1. Expressionism

Expressionism (1890-1939) was a darker turn in art when compared to Romanticism and Impressionism. Influenced by analytical thinkers such as Sigmund Freud, Expressionism reflected on the mind and the darker recesses of it. Artwork from this style was often described as being vivid, distorted, and intense.



*Sokea soittoniekka* (1922) by Alvar Cawen[[7]](#footnote-5)



*The Scream* (1893) by Edvard Munch[[8]](#footnote-6)



*Madchen mit Kaninchen* (1905) by Paula Modersohn-Becker[[9]](#footnote-7)

1. Abstract Art

Abstract Art (1912-present) is defined by being a form of art that doesn’t have a set form so long as the individual artist manages to express compositions in his/her unique way. Rather than relying on the realism and emotion of previous art forms, Abstract Art was thoroughly non-representational and reflected technological advances.



*On White II* (1923) by Wassily Kandinsky[[10]](#footnote-8)



*Le Premier Disque* (1912-1913) by Robert Delaunay[[11]](#footnote-9)



*Sonnens* by Joan Miro[[12]](#footnote-10)

1. Conceptual Art

Conceptual Art (1960-present) was created to be anti-establishment, circulating the idea that some artists wanted the masses to think instead of to consume mindlessly. Conceptual Art intended to divide people, making them either love or hate it, through the jarring nature of the images.



*Broken Promises/Falsas Promasas* (1980) by John Fekner[[13]](#footnote-11)



*Natural Art Number 183* (2008) by Jacek Tylicki[[14]](#footnote-12)



*Your Body is a Battleground* by Barbara Kruger[[15]](#footnote-13)

1. Tachisme

Tachisme (late 1940s-mid 1950s) originated from France as a reaction to Cubism, characterised by the spontaneous use of paint and scribblings in calligraphy fashion. It was seen as a more casual approach to art but at the same time it wasn’t a criticism on the formal structures of other styles.



*Title Unknown* (1950s) by Elaine Hamilton[[16]](#footnote-14)



*Ours Petrifies* (1958) by Albert Bitran[[17]](#footnote-15)



*Sans Titre* by Camille Bryen[[18]](#footnote-16)

1. Primitivism

Primitivism (late 1800s-early 1900s) developed from the idea that life was simpler and easier if reverted back to a primitive nature. The timing of this art form coincides with British colonisation and the acquisition of artefacts from non-Western cultures, including the art of these.



*Combat of a Tiger and a Buffalo* (1908-09) by Henri Rousseau[[19]](#footnote-17)



*The Spirit of the Dead Watching* (1892) Paul Gauguin[[20]](#footnote-18)



*Les Demoiselles d’Avignon* (1907) by Pablo Picasso[[21]](#footnote-19)

1. Pop Art

Pop Art (mid 1950s-present) seems to represent everything commercial and consumerist, but is rather a post-War attempt to re-energise art after such a dark era. Characterised by bright, recognisable images, Pop Art was a new generation of artists’ way of expressing themselves and commenting on socio-political events, such as the Vietnam War.



*Live Ammo (Blang!)* (1962) by Roy Lichtenstein[[22]](#footnote-20)



*Swirling* (2010) by Marjorie Strider[[23]](#footnote-21)



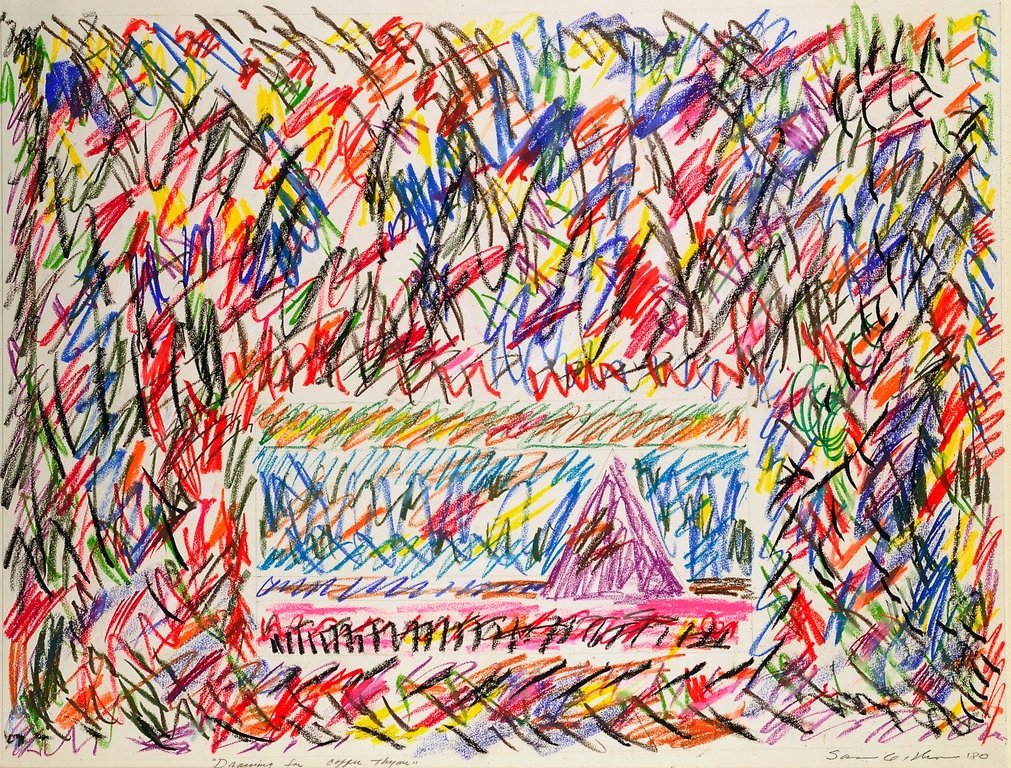
*Campbell’s Soup I* (1968) by Andy Warhol[[24]](#footnote-22)

1. Post Modernism

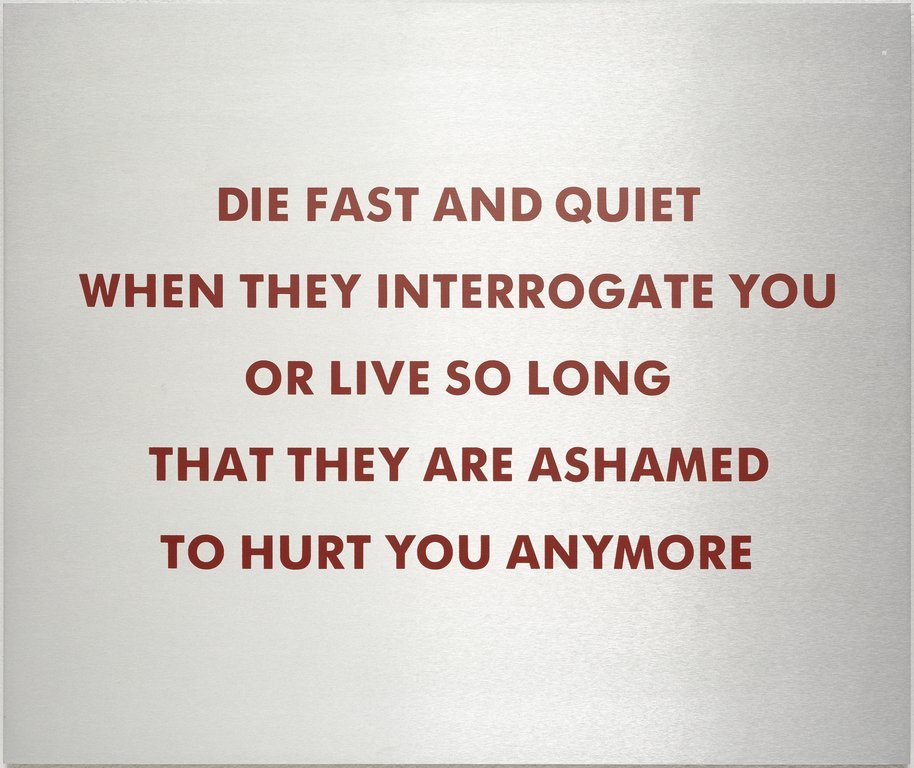
Post Modernism (1970-mid 1980s) arose as a product, and a rejection, of Modernism. The main function behind Post Modernism was to break down the definitions between class, culture, and gender by refusing to acknowledge the existence of high and low brow art. It achieved this through juxtaposition and globalisation.



*Untitled ‘Combine’* (1963) by Robert Rauschenberg[[25]](#footnote-23)



*Coffee Thyme* (1980) by Sam Gilliam[[26]](#footnote-24)



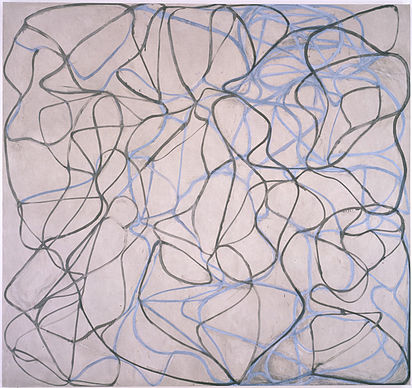
*Untitled* (1987) by Jenny Holzer[[27]](#footnote-25)

1. Modernism

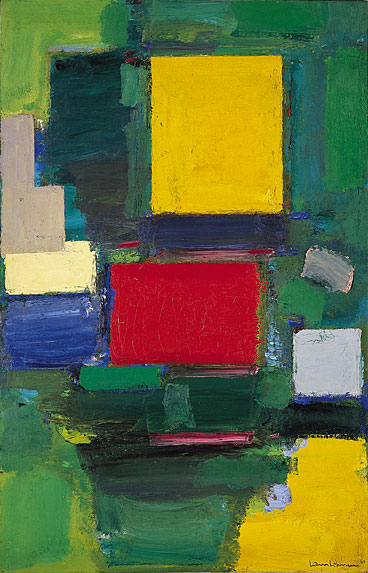
Modernism (1860-present) is the rejection of realism and the incorporation of past art forms into something fresh and different. At its core, it also rejects the thinking of the Enlightenment and a belief in the Creator, in order to steer art towards an empowerment of the human being.



*No. 13 Special* (1916) by Georgia O’Keeffe[[28]](#footnote-26)



*Vine* (1992-93) by Brice Marden[[29]](#footnote-27)



*The Gate* (1959-60) by Hans Hoffman[[30]](#footnote-28)

1. Dada

Dadaism (1916-1923) was a result of the impact of World War I on intellectuals and nihilistic artists. Created to break and disregard any current ‘rules’ of art, Dadaism aimed to shock and provoke an emotional reaction from its viewers, while commenting on society and events, such as the war.



*Collage with Squares Arranged According to the Laws of Chance* (1916-17) by Jean Arp[[31]](#footnote-29)



*Untitled* (1919) by Marcel Janco[[32]](#footnote-30)



*Cut with the Dada Kitchen Knife through the Last Weimar Beer-Belly Cultural Epoch in Germany* (1919) by Hannah Hoch[[33]](#footnote-31)

1. Surrealism

Surrealism (1922-1939), like Expressionism, was hugely impacted by the work of Sigmund Freud and the idea of the unconscious mind. It aimed to explore dreams and the mind as though they were a physical reality, depicting graphic scenes of violence, sex, and decay.



*Some Roses* *and their Phantoms* (1952) by Dorothea Tanning[[34]](#footnote-32)



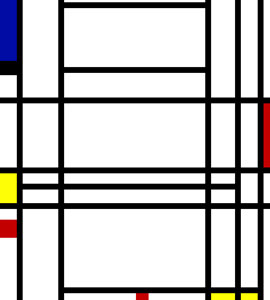
*Object to be Destroyed* (1923) by Man Ray[[35]](#footnote-33)



*Soft Construction with Boiled Beans* (1936) by Salvador Dali[[36]](#footnote-34)

1. Formalism

Formalism (1890-present) is the study of art forms and styles, done by looking critically at colour, line, and shape. This style completely removes the idea of context, history, emotion, and science that others hold dearly, and simply looks at the physical elements and how they work together.



*Composition No.10* (1939-42) by Piet Mondrian[[37]](#footnote-35)



*Drawing A2: Hansi* (1918) by Kurt Schwitters[[38]](#footnote-36)



*Untitled* (1988) by Jan Groover[[39]](#footnote-37)

1. Realism

Realism (1830-1870) was the style that lead to the breakthrough that was Impressionism. It held at its core a need to express its content with great detail, thoroughly documenting whatever the scene was in a realistic sense, hence the title ‘realism’.



*Bonjour, Monsieur Courbet* (1854) by Gustave Courbet[[40]](#footnote-38)



*The Salmon Fisher* (1889) by Eilif Peterssen[[41]](#footnote-39)



*The Horse Fair* (1853-55) by Rosa Bonheur[[42]](#footnote-40)

1. Cubism

Cubism (1907-present) can be described as a conceptual approach to realism as it strives to depict a fourth dimension in artwork. While Cubism depicts realistic objects, such as a cup or a portrait, the way the picture is put together remains slightly off or distorted in a sense that the pieces don’t fit together perfectly. This is the use of geometricity.



*Still-Life with Chair Caning* (1912) by Pablo Picasso[[43]](#footnote-41)



*Simultaneous Windows on the City* (1912) by Robert Delaunay[[44]](#footnote-42)



*Cubist Sunflowers* (1955) by Marie Vorobieff[[45]](#footnote-43)

1. Fauvism

Fauvism (1898-1908) is predominately characterised by its use of colour, and how this colour would define the composition of the entire piece. As colour remains the most important factor in Fauvism, it then stood that the subjects must by simple and ordinary so that the expressiveness of the colour stood out from other art forms.



*The River Seine at Chatou* (1906) by Maurice de Vlaminck[[46]](#footnote-44)



*French Windows at Collioure* (1914) by Henri Matisse[[47]](#footnote-45)



*Half Dome, Yosemite Valley, California* (1920) by Marguerite Zorach[[48]](#footnote-46)

1. Abstract Expressionism

Abstract Expressionism (mid 1940s-present) can be recognised by its messiness and exuberant use of paint, applied in an energetic manner. ‘AbEx’ originated from New York and was originally seen as a form of anarchistic rebellion via its unrecognisable shapes, smearing of colour, and gestural words.



*One: Number 31* (1950) by Jackson Pollock[[49]](#footnote-47)



*Painting Number 2* (1954) by Franz Kline[[50]](#footnote-48)



*Dromoland Castle* (1994) by Grace Hartigan[[51]](#footnote-49)

1. Altermodernism

Altermodernism (2005-present) is a re-branding attempt to art after the declaration that “postmodernism is dead”. The idea operating underneath this style is to find a way of contextualising art in a global and cultural sense worldwide, reacting against commercialisation.



*Rise Early, Be Industrious* (2012) by Olivia Plender[[52]](#footnote-50)



*Folklore U.S* (2012) by Seth Price[[53]](#footnote-51)



*Liquid Crystal Environment* (1965, recreated 2005) by Gustav Metzger[[54]](#footnote-52)

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